THE LITTLE ROGUE

Op. 77, No. 1

By

HEINRICH HOFMANN

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REVISED EDITION WITH BIOGRAPHICAL SKETCH
FINGERING, PHRASING, AND INSTRUCTIVE ANNOTATIONS ON POETIC IDEA, FORM AND STRUCTURE, AND METHOD OF STUDY

By W. S. B. MATHEWS

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THE LITTLE ROGUE.

BIOGRAPHICAL SKETCH—HEINRICH HOFMANN

Born in Berlin, in 1842.
Died at Gross Tabarz, July 19, 1902.

HEINRICH HOFMANN was a distinguished German composer, and an efficient piano virtuoso. He was educated in Kullak's Conservatory in Berlin, and at first taught piano, and played successfully. But after the success of his first opera, "Cartouche," played in Berlin in 1869, he confined himself to composition, producing some seven operas, a number of cantatas, and various orchestral works, as well as many pleasing and original compositions for piano, both easy and difficult. He was noted for his poetical vein.

THE POETIC IDEA—The Little Rogue, in this case, is bent upon some mischief, but whether a pot of jam in the cupboard, as one commentator thinks, or some other mischief, the music does not quite tell us. Nor does it actually say that his mother is on his track and close up with his tricks. The player may imagine all this sort of thing at pleasure. What is really necessary is that the player's touch be well alive, quick and full of spirit, and that the Little Rogue does not fall down or fall up in connection with stairs, or other household incidents. If we meant to be classic, we would call it a little Scherzo (skairt-zo)—meaning playful.

FORM AND STRUCTURE—The story is composed of four "verses" or melodies here marked A, B, C, D. Of these D is the same as A, except that from measure 34 on it is different, in order to lead to a better ending. Melody A ends in the key of C; the piece finally must end in the key in which it began, namely F. And so it does here in measure 41.

PRACTICE DIRECTIONS—The left hand will need particular attention, because it has a part of its own, which is not simply a chord. Then the *staccato* (stäk-kä'-tō—pointed, detached, picking your finger up sharply) must be observed. Also be careful not to play staccato where the composer has marked slurs, as in measure 3, first two notes, measure 2, first five notes, and so on. Make these differences in the touch, because it will give life to the music.
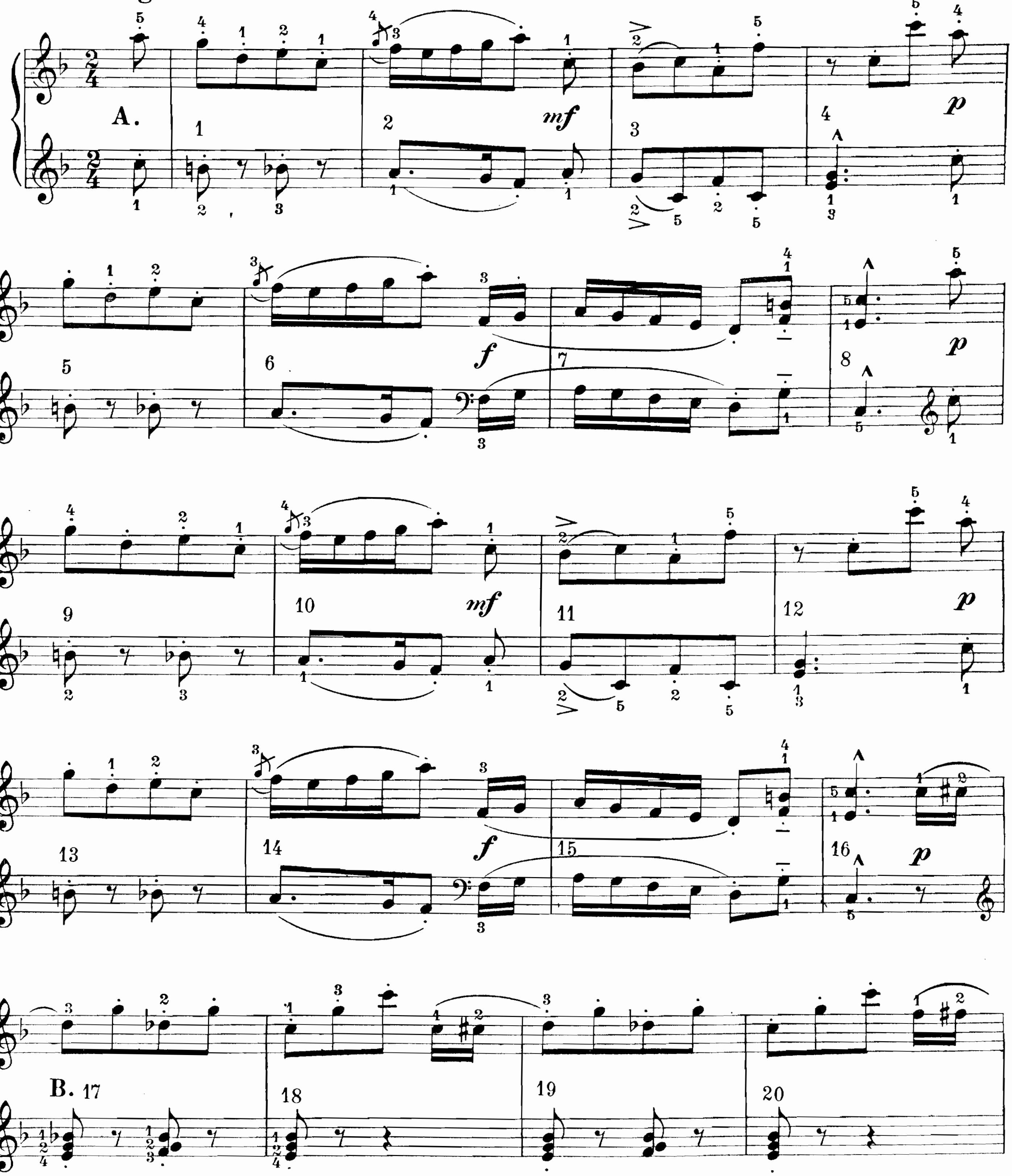
The staccato touches in this will be better if made by pulling in sharply the point of the finger, instead of letting the hand bound. The finger staccato is sharper and more personal, and it is the personality of the Little Rogue that we are after. In measures 36, 37, 38, somebody gives the same motive (or musical pattern) three different shakes. Could we imagine what is happening? History is silent. Yet the performance is unanimous, as we see by both hands playing alike. This always means emphasis. And the story of the Little Rogue is done, for this time.
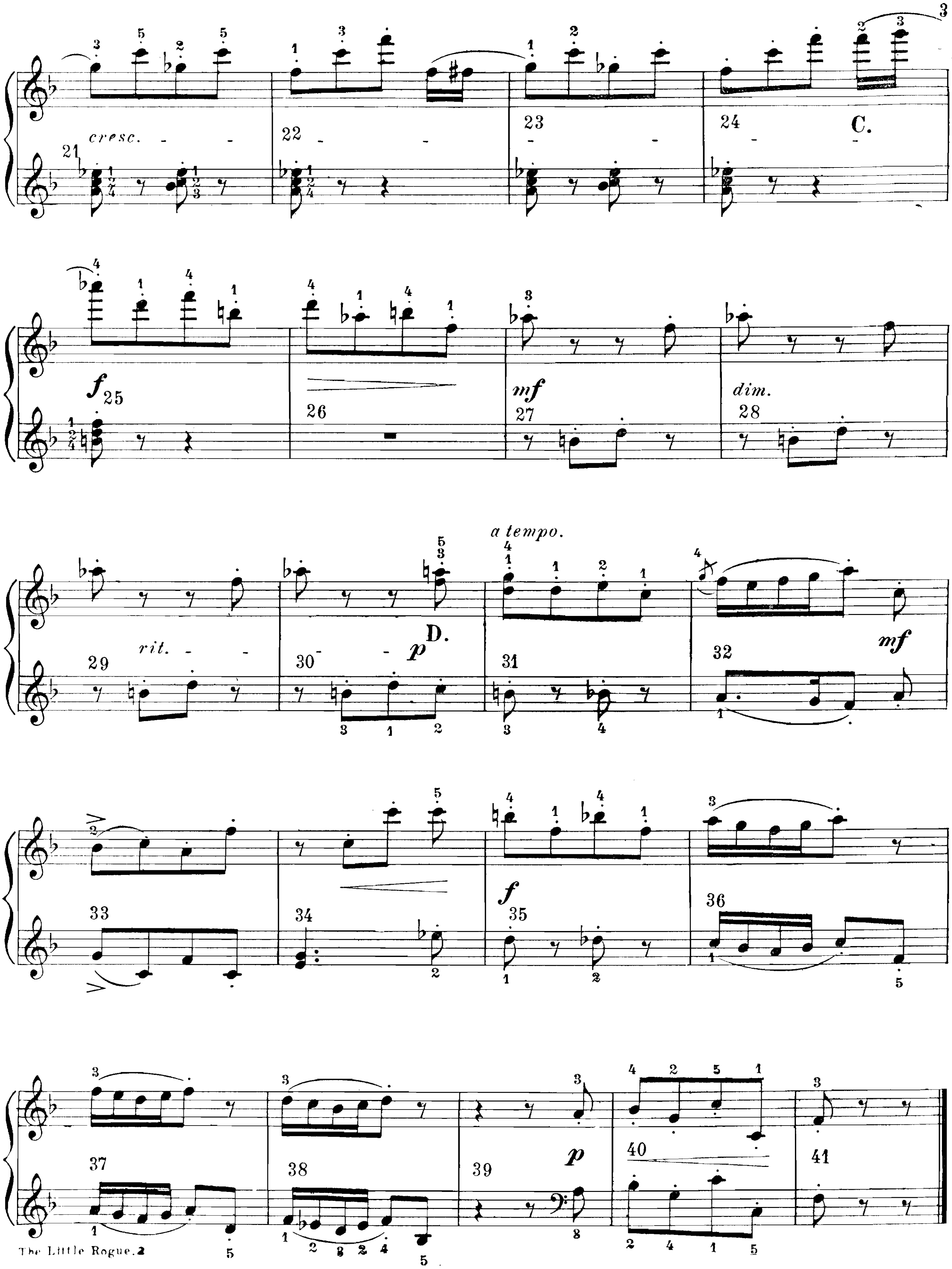
THE LITTLE ROGUE.

Revised and annotated by
W. S. B. Mathews.

HEINRICH HOFMANN, Op. 77, No. 1.

Allegro.




cresc.
C.
f
mf
dim.
a tempo.
rit.
p
D.
mf
f
p

RECITATION QUESTIONS UPON "THE LITTLE ROGUE."

1.—In what key is the story of the Little Rogue?

Ans.

2.—Is all the piece in this key? If not, which measures are in other keys? And in what keys?

Ans.

3.—What is the measure, and how many do you count?

Ans.

4.—What kind of note goes at the rate of two to the beat?

Ans.

5.—In what other measures do you find the same music as in measures 1, 2, 3, 4?

Ans.

6.—How many times do you find the musical pattern in measures 17 and 18 (first three notes) repeated?

Ans.

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